

## A note on the Rigvedic word “Rashtra (राष्ट्र)”

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This note is being written with the intention to understand the **contexts of application** of the Rigvedic word “**Rashtra (राष्ट्र)**” by the different Poets,

In **Ten Mandalas of Rigved**, there are about **13 references** of the term “**Rashtra (राष्ट्र)**”. **Table-1** provides the information on the same [1], which is followed by the meanings of the derivatives of the archaic Sanskrit word **Rashtra** [2].

Table-1

| Verse Number | Vedic word  | Verse addressed to Rigvedic Deity    |
|--------------|-------------|--------------------------------------|
| Rv-4.42,1    | Rashtram    | Indra out of Indra-Varuna            |
| Rv-6.4,5     | Rashtra     | Agni                                 |
| Rv-7.34,11   | Rashtraanam | Visvedeva/but specifically for Indra |
| Rv-7.84,2    | Rashtram    | Indra-Varuna                         |
| Rv-8.100,10  | Rashtri     | Goddess “Vac/Vacha” or Speech        |
| Rv-10.109,3  | Rashtram    | Visvedeva/All Gods                   |
| Rv-10.124,4  | Rashtram    | “Agni” among the four Gods           |
| Rv-10.124,5  | Rashtrasya  | “Indra” among the four Gods          |
| Rv-10.125,3  | Rashtri     | Goddess “Vac/Vacha” or Speech        |
| Rv-10.173,1  | Rashtram    | King                                 |
| Rv-10.173,2  | Rashtram    | King                                 |
| Rv-10.173,5  | Rashtram    | King                                 |
| Rv-10.174,1  | Rashtray    | King                                 |

From the above data, it can be inferred that the term **Rashtra** is seen in the **Three Early Mandalas (Mandala-4, 6 and 7)** as well as the **Two Late Mandalas (Mandala-8 and 10)**.

**Monier-Williams** dictionary [2], gives the meaning of the Vedic word **Rashtra/ राष्ट्र** as- dominion, country, nation, empire, kingdom, realm, sovereign, district, people, subjects etc.

The dictionary meaning of the word **Rashtri/ राष्ट्रि** is a **Female ruler** means **Queen**.

Now we would consider the Mandala and hymn-wise references of the word **Rashtra** and its variants and then discuss them with respect to the contexts of their applications.

#### A. Mandala-4 reference of Indra as the king of many kingdoms:

**Rv-4.42,1: *mama dviṭā rāṣṭraṃ kṣatriyasya*** *viśvāyor viśve amṛtā yathā naḥ |*  
*kratuṃ sacante varuṇasya devā rājāmi kṛṣṭer upamasya vavreḥ ||*

ममं द्विता राष्ट्रं क्षत्रियस्य विश्वायोर्विश्वे अमृता यथा नः । क्रतुं सचन्ते वरुणस्य देवा राजामि कृष्टेरुपमस्य वव्रेः ॥

# I am the **royal Ruler**, **mine is empire**, as mine who sway all life are all **Immortals**.

**Varuna's will the Gods obey and follow**. I am the **King of men's most lofty** cover.

#### Comment on the verse Rv-4.42,1

Some say that the verse is addressed to **Varuna**, as they claim that the Poet has composed the verse as if **Varuna** is talking to other Gods. However, presence of the word **kṣatriyasya** /क्षत्रियस्य in the verse manifests that it was composed for the **real warrior god Indra** and not **Varuna** although the latter has been referred to in the said verse.

Reference of **mama dviṭā rāṣṭraṃ kṣatriyasya** / ममं द्विता राष्ट्रं क्षत्रियस्य in the beginning of the verse implies that now in the **realm of the warrior god Indra**, where all immortals enjoy the life, but all of them means Gods have to obey the orders of **Varuna**. Composer further adds that as the king, **Indra** encompasses even Heaven. Since ancient time, **Varuna** was considered as the Emperor of the Universe that included Heaven and Earth. But with the entry of demon **Vritra** in the Vedic world, the whole world had to suffer for a long. Therefore, slowly **Varuna** lost his status and importance as the Supreme God. And then **Indra** was fashioned to neutralise **Vritra** (personification of Drought), who killed many demons and rescued the World from **Vritra's captivity**. In this way, **Indra** became the **new Supreme God** and **king of all kings**. This is the reason behind the replacement of **Varuna** by **Indra** as the Supreme God of the Vedic world. Yet the Poets have retained **Varuna** as the **King** who implements **Rta/order**.

Then the basic question crops up, **where was the place of origin of god Indra on Earth?**

**Was it in the European Steppes? Or Was it in the Central Asia? Or**

**Was it in the West Asia means Mitanni kingdom (present-day Syria and Iraq)? Or**

**Was it in Persia (place of Avestan People)? Or**

**Was it in the Indian Sub-continent (Harappan Civilization)?**

We shall find the answer to above mentioned question when we take up the discussion on other verses.

## B. Mandala-6 reference related to the rule of Agni in the night:

**Rv-6.4,5:** *nitikti yo vāraṇamannamatti vāyurna rāṣṭryatyetyaktūn |*

*turyāma yasta ādiśāmarātīratyo na hrutaḥ patataḥ parihrut ||*

नितिक्ति यो वारुणमन्नमत्ति वायुर्न राष्ट्रयत्येत्यक्तून् । तुर्याम् यस्तं आदिशामरातीरत्यो न हुतः पततः परिहुत् ॥

# Even he who eats his firm hard food with swiftness, and **overtakes the nights as Vayu kingdoms**.

May we overcome those who resist thine orders, like a steed casting down the **flying foemen**.

### Comment on the verse Rv-6.4,5

In in hymn addressed to **Agni**, the Poet tells us that in the night, **Agni** moves like wind/**Vayu** and rules the **realm/Rashtra**. It means to say that specifically in the night, **Agni/fire** provides the protection from the foes including the flying birds like the bats and owls who are generally seen in action during night.

## C. Mandala-7 references:

**a. Rv-7.34,11:** *rājā rāṣṭrānām peśo nadīnāmanuttamasmai kṣatraṃ viśvāyu ||*

राजां राष्ट्रानां पेशो नदीनामनुत्तमस्मै क्षत्रं विश्वायु ॥

# He, **King of kings**, the **glory of the floods**, over all that **liveth hath resistless sway**.

### Comment on the verse Rv-7.34,11

Based on the use of phrases like *rājā rāṣṭrānām*/ राजा राष्ट्रानां and *peśo nadīnāma* /पेशो नदीनाम, it appears that the Poet most likely wants to praise **Indra** as in the verse **Rv-4.42,1**; he is called as the **king of kings**. Also as per the Vedic Ideology, it is **Indra** who slays **Vritra** to restore the glory of **rivers/floods** and brings entire Universe/ *kṣatraṃ viśvāyu* in his control that demonstrates his supremacy (hence the possibility of **Varuna** is ruled out).

**b. Rv-7.84,2:** *yuvo rāṣṭraṃ bṛhadinvati dyauryau setṛbhirarajjubhiḥ sinīthaḥ |*

*pari no heḷo varuṇasya vrjyā uruṃ na indraḥ kṛṇavadu lokam ||*

युवो राष्ट्रं बृहदिन्वति द्यौर्यौ सेतृभिररज्जुभिः सिनीथः । परि नो हेळो वरुणस्य वृज्या उरुं न इन्द्रः कृणवदु लोकम् ॥

# Dyaus quickens and promotes your **high dominion** who bind with bonds not wrought of rope or cordage.

Far from us still be **Varuna's** displeasure may **Indra** give us spacious room to dwell in.

#### Comment on the verse Rv-7.84,2

As the hymn is dedicated to **Indra** and **Varuna**, and here the Composer has called the **duo as the rulers** of the **vast kingdom including Heaven** and described both have proper bonding/understanding or cordial relationship with each other and mutual respect. Therefore, whenever **Varuna** is not happy with us, then **Indra** steps in to make the world wide for us. Content of the said verse depicts that both **Indra** and **Varuna** jointly run the show of world. When one god cannot solve a problem, then other god comes forward to provide the solution.

#### **D. Mandala-8 reference:**

**Rv-8.100,10:** *yad vāgh vadantyavicetanāni rāṣṭrī devānām niṣasādamandrā |  
catasra ūrjaṃ duduhe payāṃsi kva svidasyāḥ paramaṃ jaghāma ||*

यद्वाग्वदन्त्यवितेतनानि राष्ट्री देवानां निषसादं मुन्द्रा । चतस्र ऊर्जं दुदुहे पयांसि क्वं स्विदस्याः परमं जंगाम ॥

# When, uttering words which no one comprehended, **Vak, Queen of Gods**, the Gladdener, was seated,

The heaven's four regions drew forth drink and vigour: now whither hath her noblest portion vanished?

#### Comment on the verse Rv-8.100,10

The verse is devoted to **Vac/Vak/Speech** wherein the Composer says that when someone's utterances carry no meaning or his thoughts cannot be understood, then **Vac/Vak** the **Queen/ rāṣṭrī /राष्ट्री** of Gods should begin to play her role. Generally, **she** derives her **energy/ ūrjaṃ** in the form of milk (lucid speech) from the **four streams** or **regions** (or **four padas/feet** of a verse?) probably means a Poet generally expresses his thoughts in **four parts**. It is not known where **her highest part** (of speech) has disappeared? Probably Poet was not getting a new subject or struggling to get proper words to compose a new meaningful song.

### E. Mandala-10 references:

a. **Rv-10.109,3:** *hastenaiva ghrāhya ādhirasyā brahmajāyeyamiti cedavocan |  
na dūtāya prahye tastha eṣā tathā rāṣṭraṃ gupitaṃkṣatriyasya ||*

हस्तेनैव ग्राह्यं आधिरस्या ब्रह्मजायेयमिति चेदवोचन् । न दूताय प्रह्ये तस्थ एषा तथा राष्ट्रं गुपितं क्षत्रियस्य ॥

# The man, her pledge, must by her hand be taken when they have cried, **she is a Brahman's consort.**

She stayed not for a herald to conduct her, thus is **the kingdom of a ruler guarded.**

#### Comment on the verse Rv-10.109,3

Though the hymn **Rv-10.109** is believed to have addressed to **Visvedeva**, but the content of the verse **Rv-10.109,3**; does not indicate name of any **Deity**. Generally speaking, in the said verse, the Composer talks about grabbing a **wife of Brahmin** by her hand by a man who has taken the pledge (not to disclose the name) and then taking her to some unknown place. As no messenger/**duta** accompanied her to report the incidence, the story of her kidnapping remains guarded with the ruler/warrior king. There is a strong possibility that on the instruction someone from the king's family, a **wife of Brahmin was forcibly taken to the King's place** and hence her abduction was not allowed become the talk of the town as the ruling class was party to it. Therefore, in the second line of the verse, Poet says that **rāṣṭraṃ ghupitaṃkṣatriyasya** the incidence would remain **closely guarded secret of the kingdom** as the **ruler/kshatriya himself was involved** in the case of kidnapping.

### b. Two consecutive verses from the hymn Rv-10.124 tell us a new story:

**Rv-10.124,4:** *bahvīḥ samā akaramantarasminnindram vṛṇānaḥ pitaraṃjahāmi |  
agniḥ somo varuṇaste cyavante paryāvadrāṣṭraṃ tadavāmyāyan ||*

बह्वीः समा अकरमन्तरस्मिन्निन्द्रं वृणानः पितरं जहामि । अग्निः सोमो वरुणस्ते च्यवन्ते पर्यावद्राष्ट्रं तदवाम्यायन् ॥

# I tarried many a year within this altar: **I leave the Father, for my choice is Indra.**

Away pass **Agni, Varuna and Soma. Rule ever changes:** this I come to favour.

c. **Rv-10.124,5:** *nirmāyā u tye asurā abhūvan tvaṃ ca mā varuṇa kāmāyāse |  
rtena rājannanṛtaṃ viviṇcan mama rāṣṭrasyādhipatyamehi ||*

निर्मया उ ते असुरा अभूवन्त्वं च मा वरुण कामयांसे । ऋतेन राजन्नृतं विविञ्चन्मम राष्ट्रस्याधिपत्यमेहि ॥

# **These Asuras** have **lost their powers of magic**. But thou, **O Varuna**, if thou dost love me,

O King, discerning truth and right from falsehood, come and be **Lord and Ruler of my kingdom**.

#### **Comment on the verses Rv-10.124,4 and 5**

The above two verses belong to the well-known **Last Mandala dialogue hymn** wherein the Composer has successfully presented the story of three Vedic Gods **Agni, Varuna** and **Soma** visiting an undisclosed location as the **Guests/Athiti** and then spending some time with the people of undefined tribe whose Supreme God was **Pitre Asura** or **Father Asura**, but lived **outside the Rigvedic Territory**. However, after experiencing ill-treatment there, now these three Gods have **returned to Rigvedic country** and want to re-join the camp of **Indra** means Vedic Society.

The Poet has composed the verse **Rv-10.124,4** in such a way, as if, in the first line of the verse, on behalf of three Gods, **Agni** shares **his** experience with **Indra** as the former was made to spend many years in the **fire altar** (without any offering- this description is given in the **verse-2** of the same hymn). **Agni** further adds that for **Indra's** sake, we three Gods means **Agni, Varuna** and **Soma** have left the company of **Father** and come back to **your kingdom**.

In the verse **Rv-10.124,5**; the Composer brings **Indra** in the forefront, who after listening to the version of **Agni (Varuna and Soma)** comments that now it is clear that **these three Gods** have been deprived of the status of **Asuras** (by the people of un-known tribe). If **Varuna** still loves him (**Indra**) means **has confidence in Indra**, then the **king (Varuna)** who since beginning is known as the **implementer of Rta** and the **distinguisher of truth and lie**, can re-join the **kingdom of Indra**.

As our main interest to study two verses is to understand the use of the word **Rashtra** in them, hence now we would focus our attention on the **contexts of application of said word**.

In the verse **Rv-10.124,4**; the Poet has used the phrase – *paryāvardrāṣṭraṃ tadavāmyāyan/ पर्यावर्द्राष्ट्रं तदवाम्यायन*.

And in the verse **Rv-10.124,5**; the Composer has used the phrase--- *mama rāṣṭrasyādhipatyamehi / मम राष्ट्रस्याधिपत्यमेहि*.

In both verses, Poet specifically talks about the **kingdom** or **realm of Indra**. Then a fresh question arises, **where was the kingdom of Indra?** (Similar to verse **Rv-4.42,1**).

Before drawing any inference, it is necessary to know the meanings of other Sanskrit terms that are present in these two verses, connecting the word of our interest. i.e. **Rashtra**.

**Rv-10.124,4: *paryāvardrāṣṭraṃ tadavāmyāyan***

*paryāvardrāṣṭraṃ* ---Paryavarta + Rashtra

पर्यावर्त/Paryavarta—coming back or return to or turn away from [2].

वाम्य/Vamya---perverseness or try to forget bad treatment/experience [2].

**Interpretation:** It hints at the **Three Gods after receiving disrespectful treatment in the land of foreign tribe**, decided to **come back to the kingdom of Indra**

**Rv-10.124,5: *rāṣṭrasyādhipatyamehi* /राष्ट्रस्याधिपत्यमेहि**

आधिपत्य/Adhipatya---power, sovereignty, supremacy, rule, lordship [2].

**Interpretation:** **Indra** says **Varuna**, once agrees to work under the **supremacy of Indra**, then **he (Varuna)** can again become the lord of **Indra's kingdom**.

When the Poet of the hymn **Rv-10.124** says that **Agni, Varuna** and **Soma** paid visit to the undefined location as the **guests of unknown tribe**, then considering the fact that the **Vedic Deities** are the creation of **pre-Rigvedic Rishis** lived in the **Indian Sub-continent**, then it becomes evident that it is not the **Three Vedic Gods (Agni, Varuna and Soma)** who travelled to the unknown place, but the **Poet himself with a few more Priests** would have gone to the dwelling place of **other lineage**, lived there for some time as the **Guests**, observed the activities of the **alien people while performing Yajna** and then came back to the **Rigvedic Territory**.

The Composer has presented the story of **his visit** to the locality of the **foreign tribe** as if the **Three Vedic Gods** who went there as the guests and witnessed **the alien people performing Yajna who offered no sacrifices** in the ritual. Additionally, the Poet observed that **those people** focus their attention only on the glorification of the **Father Asura**, their Supreme God and give secondary treatment to other Gods like **Agni, Varuna** and **Soma**. That is why, the Poet composed the verse **Rv-10.124,5** in such a way that as if **Indra** says that in that country, **these Vedic Asuras (Agni, Varuna and Soma)** lost their **magic power** (means did not get the status of **Asuras**) as those People respected only their god **Father** as **Asura (Pitru Asura)** and they did not like to equate any other character with their **Supreme God**.

Now coming to the main point of our discussion, use of the word **Rashtra** in the two verses **Rv-10.124,4** and **5** which clearly stands for the **kingdom of Vedic God Indra**. Please bear in mind that the hymn **Rv-10.124** belongs to the **Last Mandala of Rigved**. Also in the **Mandala-4** verse **Rv-4.42,1** (discussed earlier), the Composer has talked about the **kingdom of Indra**. Please remember that in the **Mandala-4** hymn **Rv-4.18**; we find the proper account of the **birth of mythical God Indra**, description about his immediate acts of killing many enemies of Vedic people including demon **Vritra** and through the verses **Rv-4.24,9** and **10** **Vamadeva** tells us the **reality of no takers for Indra** in the beginning.

It means to say that **Indra was conceived by the pre-Rigvedic Rishis in the eastern part of Rigvedic Territory** when the region was reeling under a long duration drought (**Vritra effect**). Generally speaking, the **North-west part of Indian Sub-continent** represents the **Rigvedic Territory** and also the **kingdom of Indra on Earth** where the **God was fashioned**. Therefore, it can be concluded that the **alien people** whose Supreme god was **Father Asura**, definitely lived **outside the Rigvedic Country, were nothing but the Avestan People**.

**Note:** Hymn **Rv-8.96** cryptically talks about the **split in the Vedic Society** during the period of the composition of **Mandala-8**. It means to say that, after the period about 150 to 200 years, the **Vedic Priests** would have come in contacts with the **rebelled Priests** who established **Similar Ideology**, but outside the **Rigvedic Territory**.

#### **d. Speech referred to as Rashtri:**

**Rv-10.125,3: ahaṃ rāṣṭrī saṃgamanī vasūnām cikituṣī prathamāyajñīyānām |**  
*tām mā devā vyadadhuh purutrābhūristhātrām bhūryāveśayantīm ||*

अहं राष्ट्रीं संगमनीं वसूनां चिकितुषीं प्रथमा यज्ञियानाम् । तां मां देवा व्यदधुः पुरुत्रा भूरिस्थात्रां भूयविशयन्तीम् ॥

# I am **the Queen**, the gatherer-up of treasures, **most thoughtful**, first of those who merit worship. ‘

Thus **Gods have established** me in many places with many homes to enter and abide in.

#### **Comment on the verse Rv-10.125,3**

Contents of the eight verses of the hymn **Rv-10.125** indicate that it is **not the normal Speech**, but the **Vac/Vak** means the **Speech possessing divine power** is talking to us. It is known thing that **Yajna** is the **core of Rigved**. After making necessary arrangements such as preparation of fire altar, arranging wooden sticks, ghee, Soma juice and other sacrificial items, then **actual ritual** begins with **chanting Mantras** by the **Hotar Priests** specifically to invite



the Gods to enjoy different sacrifices. As the various Gods are invoked at the commencement of **Yajna**, means **Divine Speech/Vac** gets into the action.

In the above verse, the Poet has introduced **Vac** as the **Queen (Rashtri)** who imparts riches (वसु) and intellect (भूरि) to all those who get involved in **Yajna** ritual. The Gods have established **her** in many places so that **she** can have her influence or presence everywhere.

Practically speaking, the **thoughtfully spoken words** exhibit the **wisdom of a man** that stands for **Vac/Vak**. In other words, a **Speech delivered by a Poet** on the occasion of **Yajna** demonstrates his **Prajna / प्रज्ञा** and **Pratibha / प्रतिभा**.

(Probably that is why, in some verses, the Composers have called Goddess **Bharati** as **Hotra Bharati** as she would have introduced the **idea of invoking the Gods through the spoken words** or **by singing a song** or **prayer in the beginning of Yajna rite**).

**e. Word “Rashtra” is found in the three verses of the hymn dedicated to King:**

**Rv-10.173,1:** *ā tvāhārṣamantaredhi dhruvastiṣṭhāvicācaliḥ |*

*viśastvā sarvā vāñchantu mām tvad **rāṣṭramadhi** bhraśat ||*

आ त्वाहार्षमन्तरैधि ध्रुवस्तिष्ठाविचाचलिः । विशस्त्वा सर्वा वाञ्छन्तु मा त्वद्राष्ट्रमधि भ्रशत् ॥

# Be with us; I have chosen thee: stand steadfast and immovable.

Let all the people wish for thee let not thy **kingship fall away**.

**f. Rv-10.173,2:** *ihaivaidhi māpa cyoṣṭhāḥ parvata ivāvicācaliḥ |*

***indraiveha** dhruvastiṣṭheha **rāṣṭramu dhāraya** ||*

इहैवैधि मापं च्योष्ठाः पर्वत इवाविचाचलिः । इन्द्र इवेह ध्रुवस्तिष्ठेह राष्ट्रमु धारय ॥

# Be even here; fall not away be like a mountain unremoved.

Stand steadfast here like **Indra's self**, and **hold the kingship in the grasp**.

**g. Rv-10.173,5:** *dhruvaṃ te **rājā varuṇo** dhruvaṃ devo **bṛhaspatiḥ** |*

*dhruvaṃ ta **indraścāgniśca** **rāṣṭram** **dhārayatām** dhruvam ||*

ध्रुवं ते राजा वरुणो ध्रुवं देवो बृहस्पतिः । ध्रुवं त इन्द्रश्चाग्निश्च राष्ट्रं धारयतां ध्रुवम् ॥

# Steadfast, may **Varuna the King**, steadfast, the **God Brhaspati** steadfast.

**May Indra** steadfast too, may **Agni keep thy steadfast reign**.

### Comment on the verses Rv-10.173,1; 2 and 5

A **Kingdom** is a piece of land where a warrior or leader declares himself as the sole possessor of that region.

The Poet has composed the verse **Rv-10.173,1**; in such a way that as if **Kingdom** is telling the **King** that it is **he** (means **Kingdom**) who has selected him for this job. **Kingdom** further tells the **king** to remain firm (*dhruvam/ ध्रुवम्*), do not move from this place as all people want you. Establish **your empire** here.

In the verse **Rv-10.173,2** **Kingdom** tells the **king** that be unshakeable or firm footed like a mountain, stand steadfast like **Indra**, make this place as your **Kingdom**.

In the verse **Rv-10.173,5** the Composer has taken the names of four Vedic Gods like **Varuna, Brihaspati, Indra** and **Agni** who are described to be **standing firmly behind the king** so as to inspire the **king** to establish his **reign here**.

Probably an **unknown king** would have captured a new territory in a war and now the **kingdom** (after losing in the war) wants the **winner king** to come to its land, stay here, establish himself as the powerful king and rule from this place means in reality, the **kingdom would not lose its importance**. Mention of the four Vedic Gods in the verse **Rv-10.173,5** imply that some undefined **Vedic king/Arya** would have lost his country in the war fought against an enemy.

**h. Brahmanaspati is appealed to help the Arya king to establish his kingdom:**

**Rv-10.174,1:** *abhīvartena haviṣā yenendro abhivāvṛte |*

*tenāsmānbrahmaṇaspate.abhi rāṣṭrāya vartaya ||*

अभीवर्तेन हविषा येनेन्द्रो अभिवावृते । तेनास्मान्ब्रह्मणस्पतेऽभि राष्ट्राय वर्तय ॥

# With offering for success in fight whence **Indra was victorious**.

With this, O **Brahmanaspati**, let us attain to **royal sway**.

### Comment on the verses Rv-10.174,1

In the verse addressed to an undefined **King**, the Poet wants to convey us that due to all types of offering, **Indra** has made us victorious. Now it is **Brahmanaspati**'s turn to guide us or show us the way to establish the **kingdom** here. It means to say that, before or during the war, by conducting special **Yajna**, the **Aryas** used to pray the **Warrior God Indra** to help them to subdue the foes, but after the war, they used to request **God Brahmanaspati** to provide the wisdom to set up a new **kingdom** there or set the things in order.

Content of the above verse reminds us the **worship of Lord Ganesha** in the beginning of many social and household functions held in India. In **Hindu legends**, **Lord Ganesha** also known as **Ganapati**, is widely revered as the obstacle remover, and wisdom and prosperity giver. Incidentally, **Mandala-2 Poet** in the verse **Rv-2.23,1**; has called **Brahmanaspati** as **Ganapati / गणपति**.

**Summing up** the discussion on the note on the Rigvedic word **Rashtra / राष्ट्र**, as the **generations of Rigvedic Poets** believed that it is the **true warrior God Indra** who rescued the whole world from the custody of demon **Vritra** and hence **he** was treated as the **Chief Controller** of the **Universe**. Still the Composers retained God **Varuna** as the king, and continued to respect **him** as the **implementer of Rta**, but often depicted **him** playing supportive role to **Supreme God Indra**. However, on the basis of the references of the **kingdom** or **realm of Indra** present in the verses **Rv-4.42,1** and **Rv-10.124,4 & 5**, it can be concluded that the **Supreme God of Vedic Philosophy** was shaped in the **Indian Sub-continent only** and believed to have acted for the **Vedic people** lived in the **North-west part of the Indian Sub-continent**. Moreover, the reference of an **unknown foreign tribe** in the hymn **Rv-10.124** who has been described to perform **Yajna ritual** in a different manner, and the believer of **Father Asura** as the **Supreme Deity**, denotes presence of **Avestan people** outside the Rigvedic Territory.

### **References:**

1. "Rig Veda" (Bilingual), Translated by Ralph T. H. Griffith (1896) in PDF
2. Monier-Williams Sanskrit-English Dictionary.